



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 1. No. 12.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

*For the Week Commencing
SUNDAY, DECEMBER 16th.*

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

SPECIAL CONTENTS:

HOW PLAYS WILL BE BROADCAST.
An Interview with Nigel Playfair.

HULLO, AMERICA!
Listening to the United States.

THE STORY OF "THE MARSEILLAISE."

WIRELESS: PRINCE OF HOBBIES.
By P. F. Eckersley, Chief Engineer of the B.B.C.

THE CHILDREN'S CORNER.
Conducted by Uncle Caractacus.

LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

By J. C. W. REITH, Managing Director of the B.B.C.

THERE are seven statutory Wonders of the World. More recent achievements, even in their own line, may have outclassed them, but they still retain their traditional distinctive place. That very popular novelist, Mr. A. S. M. Hutchinson, has recently published a book of stories, the first of which is entitled "The Eighth Wonder." It is a very worthy "Wonder," too. Mr. Hutchinson has done more. He has recently installed a wireless receiving-set in his house.

There is nothing wonderful in that, of course. One might suggest that he should have had it much sooner. After a few weeks' experience of broadcasting in his own home, he writes me his opinion. He says he knew that broadcasting was a household word, but that he now finds it also a household boon. He concludes: "It is surely the Ninth Wonder of the World."

I do not know if it is a boon to take one's work home to such a degree. One has to talk broadcasting in the train, and at lunch as a matter of course; but, apart from this, whenever any of us appear in any sort of company, or on any occasion, the talk seems sure to switch round sooner or later in the one direction. Yet, in a way, it is very gratifying; it is a fascinating subject.

It is fortunate that it is fascinating, because all the periods of stress and rush in former business incarnations pale before the present. It is the most restless and restless thing I have ever happened on. Philosophers have said that Truth is unattainable to men, and that man's noblest exercise is to be found in the pursuit of Truth, even though it can never be found.

A great Frenchman wrote; "If I held the Truth captive in the hollow of my hand, I would open my hand, in order to be able to pursue the Truth again." The B.B.C. can never

reach ultimate and final success, for there is no limit. There is always something new to do and there always will be.

It is easy to work for the customary criteria of success—so many cubic yards of concrete, so many tons output per week, more than last week, and at less cost; increased sales, dividends and so on. But by what can we measure?

To a great extent certainly by the voluminous mail which all stations, and particularly Head Office, receive. But vast as is the number of our correspondents, the articulation among the two million or so listeners are in small ratio to the inarticulate. I want to tell you from my own recent direct experience something about the London mail.

It was a fortnight ago, on one of the nights of the Transatlantic tests. Incidentally, I wish the Americans would do something with their time. I wish we could talk to them orientally instead of occidentally. Three o'clock in the morning is all very well occasionally, but it is not conducive to systematic and repeated effort. I told them so, and hope they heard it—sitting comfortably in their homes at 10 p.m.

Till midnight I indulged in the satisfactory recreation of "cleaning up my table" (Americanism for getting rid of everything in the "Pending" trays—though, of course, the best people don't have such things). Thereafter, in search of diversion, I went along to the untenanted General Office. The 6 and 8 p.m. delivery letters lay unopened in their proper place—perhaps 200 of them. Moreover, 18 wire baskets stood invitingly by.

Now, there is a correspondence clerk whose pleasure it is to repair betimes to the office in
(Continued overleaf in column 3.)

Broadcasting the "Old Vic."

How a Remarkable Experiment Was Carried Out.

IN the hurly-burly of the day's work there is little time for the ordinary individual to develop his powers of imagination.

But even the unimaginative individual felt something of the wizardry of wireless transmission when, on the evening of Saturday, November 23rd, a novel and remarkable experiment by the engineers of the B.B.C. achieved complete success. On that occasion, the first act of the opera *La Traviata* was relayed by wireless from the "Old Vic" Theatre in London to 2LO, and then broadcast simultaneously from London, Manchester, and Glasgow.

A Difficult Problem.

The usual way of connecting up a theatre with the headquarters of the B.B.C. at Savoy Hill, is by using a private wire direct between those two places. In the case of the "Old Vic" Theatre, it was found necessary to have a direct line from Waterloo Bridge; but the Post Office were unable to supply this, as all the existing lines are permanently engaged. They offered us, therefore, the alternative of a line seven or eight miles long, passing through three different exchanges. As most of the circuit would have been underground, and not very suitable for the transmission of music, our engineers were confronted with the problem of overcoming this difficulty. Captain A. G. D. West, Assistant Chief Engineer of the B.B.C., set to work upon the problem.

An ordinary type of microphone was placed on the stage just in front of the conductor of the orchestra. The currents passing through this were amplified by an apparatus at the back of

the stage, and brought out to sufficient strength to operate the transmitter. This apparatus was connected to the transmitter by an ordinary lead-covered cable about forty yards long. The transmitter was situated in a room on the top storey of the Royal Victoria Tavern, next door to the theatre.

To Prevent Distortion.

On the roof had been erected a single-wire aerial about twenty feet high and twenty-five feet long. The power used in the transmitter was thirty watts, and a special point about the theatre amplifier and the transmitter was that great precautions had to be taken against any possible form of distortion, so that the music received at 2, Savoy Hill, should be quite pure and undistorted. The operation of the apparatus at the theatre end was made more or less automatic without the need for control.

On the roof at 2, Savoy Hill, the aerial, a single wire about fifty feet long and six feet high, received the signals from the theatre transmitter, amplified them up to sufficient strength, and then put the music on to a line connecting the studio with Marconi House, where it was then transmitted in the usual way. The amplified signals were transferred to the Post Office lines used for simultaneous broadcasting in the customary manner. A special receiver had been designed so as to receive the music from the theatre without any interference from 2LO, which is about 200 yards away, across the Strand. It is now possible, therefore, to connect up the "Old Vic" with any or all of the stations of the B.B.C.

A Tune that Made the World Sing.

The Story of "The Marseillaise," by A. B. Cooper.

THERE are songs which are merely sentimental; adjective verbiage, romantic memories of "the roses round the door," and the like; there are songs which tell of frolic and fun; there is the patriotic song, and there is the song of which there are only half a dozen examples or so in the world, which is a powder-magazine, a power-house, a generating station, and a dynamite bomb all rolled into one. Of this last class the "Marseillaise" is the supreme and unsurpassable example.

Of course, everybody thinks of it as the song of the French Revolution, the king of revolutionary songs, in fact; yet, strange to say, it was not written as a revolutionary song at all like our own "Here's a Health Unto His Majesty" or "Charlie is My Darling." Its fitness for the occasion was accidental, just as, in quite another way, "It's a Long Way to Tipperary" seemed to be specially fitted for the singing of the lads who first went to France.

Written by a Loyalist.

For, although there were other songs of the Revolution, such as the famous "Ca Ira" and the "Carmagnole," they never had the electrical, frenzied, often maddening influence on the actions of the populace that the "Marseillaise," with its lofty spirit of devotion to country, had. Yet, in spite of all this, it was written by a man perfectly loyal to the very monarch, Louis XVI., who, a few months later, was to lose his head under the guillotine by virtue of the passions kept burning at white heat largely by this very song. At the time the song was penned, French troops were defending Strasbourg against Austria, and things were not

going too well, for even then there was great disaffection in the country, and the down-trodden masses were not too willing to flock to the flag.

It was thought by the mayor of the city that a rousing patriotic song would bring men flocking to its defence, and, his idea coming to the ear of a captain of artillery in the garden, named Rouget de L'Isle, the latter wrote, in an incredibly short time, and in an ever-increasing frenzy of patriotic fervour, the words of this magnificent war-song with its uncorrupted chorus—

Les armées, sœurs d'armes!
Formez vos bataillons!
Marchons, marchons! sur un songe impur
A travers nos sangs.

Composed in a Night.

Nor was the young soldier a poet only: he was a musician and composer, and to the accompaniment of his violin he fitted the tune to the words, as a well-made glove fits the hand which has been measured for it. Both words and music were completed in one and the same night, and the very next day the new song was rehearsed by the French soldiers, because instantly popular, and had the desired effect upon enlistments.

It was entitled on the night of April 25th, 1792, when it was finished, "War Song of the Army of the Rhine." A little later it was sung by Mirass, the deputy for Montpellier, who had accompanied some local volunteers, at a banquet given to them at Marseilles by volunteers belonging to that town, who were later very

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What's in the Air?

(Continued from the previous page.)

the morning, with attendant satellites, to the intent that, when the staff arrive at 9.30, the mail is already sorted out for their delectation and attention. It is not my job to open letters, and I can only see a fractional part of those which come. I have to be content with sundry "Proofs of Correspondence" from all departments and from the Provinces.

But there is a delight in occasionally seeing the real thing, and over the whole gamut, too. Here was the time and the place and the loved one all together. By the unlikely, the scene might have been called "The Temptation of the Managing Director." Anyhow, when the aforesaid clerk came, zealous and expectant, to his task next day, the morning delivery was there untouched, and as this is so much greater than the evening ones, he might not have observed that anyone had encroached overnight on his particular province. The trays, however, which should have been empty, were not empty.

Opening envelopes is uninspiring, but the remainder of the experience was interesting. I will only refer to one element—the letters from the children. They are few in number compared to the total, but I am told that last week they averaged almost 300 per station.

I have never had much dealings with children. I am rather afraid of them. I can easily find the "common denominator": but I was immensely impressed with the letters I read. There is a real living relationship between the children and their "aunts and uncles." It is a highly important potential factor in broadcasting. Many inventions only come to their full position of inference and effect in the lives of the generation subsequent to that in which they are evolved. There is neither time nor space to say more, but it is worth much thought.

They tell me that the Christmas Number of *The Radio Times* is to have several special features. The cover is to be a three-coloured effort. There are to be articles by the Fleetmaster General, Lord Gainsford and Lord Biddell, and several distinguished people have contributed to a symposium of opinions on broadcasting and the public. The children's corner is increased to two pages and will have all sorts of things from the various aunts and uncles.

Mr. William Le Queux is to tell of his earliest experiences in wireless, and the humorous side is well catered for by F. W. Thomas, Ashley Searns, and our own inimitable John Henry on "Christmas is Coming." There will be plenty of illustrations.

I believe it will be a really fine production, full of interest and amusement. Special Christmas numbers are a recognised feature of this season, and we trust that our own effort will contribute in some way to the general good cheer.

EDITORIAL NOTICE.

Technical inquiries dealing with the reception of broadcast telephony, such as the types of sets to be employed, etc., etc., should NOT be addressed to "The Radio Times." Letters from Readers concerning the Programmes and their transmission are welcomed.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C. should be sent to 2, Savoy Hill, W.C.2.

Why Does a Cat Purr? Some Nature Problems Answered.

A Talk from London: By E. K. Robinson.

A QUESTION which everyone asks, but nobody answers, is why does a cat purr when she is happy and at the same time often squeeze the hearthrug with her claws?

Now, in puzzling out these nature questions, you have to do a little Sherlock-Holmes business.

Because all kittens purr and squeeze the hearthrug naturally soon after they are born, you know it must be a habit inherited from their ancestors; and because all kinds of cats do it, the habit must have belonged to the original wild ancestors of all kinds of cats. You know that these original wild cats would not have got the habit if they had not liked it; but, because at the present day kittens purr more often and loudly than grown-up cats, you know that the habit is beginning to die out.

An Answer from India.

This shows that our tame cats do not get the same pleasure from it that their wild ancestors did. But why should the original wild cats have enjoyed purring more than our tame cats do?

For years I could find no answer to these questions until I went to India, and there one day I suddenly saw the answer lying on the ground before me in the middle of a sun-baked plain in the Punjab.

I was the guest of a Maharajah and had gladly accepted his offer to see a cheetah-hunt, because I should probably never have another chance. A cheetah-hunt is not like a fox-hunt. You do not hunt the cheetah, which is a kind of long-legged leopard, but you use it to hunt antelopes. We started from the Maharajah's palace in a magnificent State carriage and went several miles along a smooth road into the country till

we came to a patch of jungle where elephants were waiting for us. On these we went through the jungle and came out by a group of palm trees, where the native huntsmen were waiting with the cheetah and a bullock-cart. Four of us were packed into the cart, and then the huntsman, who was going to drive the bullocks, asked which of us would take charge of the cheetah.

Being interested in animals, I volunteered; and we dragged the great cat up into the cart by its collar. He had a leather hood over his eyes and I was given a large chunk of very strong-smelling cheese for him to lick if he became restless, and we started. The cheetah snelt me all over very suspiciously at first, but seemed satisfied and rested its head upon my knee. As the springless cart jolted on for mile after mile over the rough plain, the weight of that great beast's head became almost intolerable, but every time I tried to push it away he growled, so I offered him the cheese and bore the pain as well as I could.

All this while we were travelling in a circle round a herd of black-buck antelopes, which had often seen native bullock-carts and were not scared by ours.

Superb Cunning.

They were nervous, of course; but every time they looked up they only saw the same old bullock-cart still going past; and so they went on feeding. But our circles grew gradually smaller and smaller, until at last we were near enough to loose the cheetah at them. I unhooded the great cat while the cart still went on, and at once it caught sight of the antelopes.

With superb cunning it slid from the offside of the still-moving cart and for a few yards crept beside the revolving wheel, keeping so close to the ground that it almost seemed to trickle along like water rather than creep over the sand.

Presently, we came to a little ridge of sand, which hid the antelopes from it. Here it stopped and the cart went on. With flattened head and ears bent back, the cheetah peered at its quarry over the ridge of sand and then gathered itself together for the fatal rush. In three magnificent bounds it reached the scattering herd and struck down the fine young buck it had marked down for prey.

Just Like Purr.

We tumbled out of the cart and ran to the kill; and while the huntsman was busy with his preparations for tempting the cheetah from its victim, I watched the beast of prey.

The buck's neck was broken, and the cheetah, with teeth fixed in its throat, was breathing hard, so that it made a loud purring noise through the stream of blood that was pouring down its throat. At the same time, its great claws, grasping the antelope's chest, spread wide and contracted, squeezing the heart, as it were, to force out the slackening jets of blood.

It seemed a horrid sight; but in a flash there came before me a vision of puss at home, lying before a comfortable fire and purring loudly as she squeezed the hearthrug with her claws. Then I understood why the original wild ancestor of all our cats enjoyed the sensation of purring and at the same time opening and shutting his claws.

(Continued in col. 1, page 429.)

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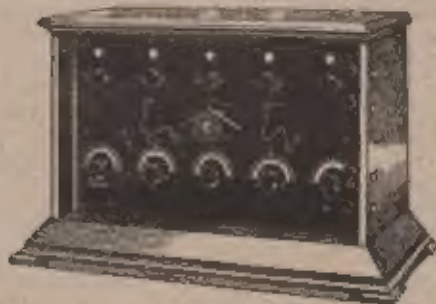


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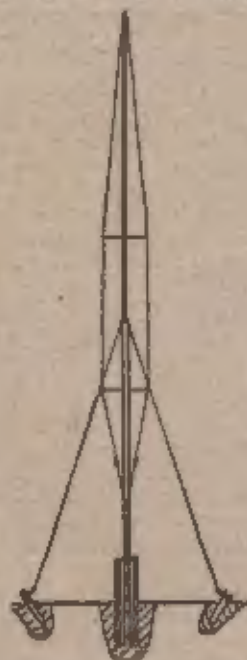
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Readers' Humour.

FUNNY STORIES TOLD BY LISTENERS.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:—

My neighbour's two boys were in their garden watching me put up the post in position for my aerial. When fixed to the post, the wires were sloping considerably towards the house.

"Why do those wires slope like that?" asked one lad of his brother.

"Oh," was the reply, "I suppose that the sound slips along quicker that way."—E. HOWELL, Bromley.

Young Jimmy, a friend of mine, and the proud possessor of a valve receiving-set, paid a visit recently to his aunt in the country.

Conversation turned to wireless, and he tried to get permission to instal a set in her house.

Auntie, however, would not be persuaded.

"But," said Jimmy, "with a four-valve set you would be able to hear all stations."

"Good gracious!" exclaimed his aunt, indignantly. "I don't want to hear the wretched trains!"—K. F. KESSLER, Enfield.

The landlord of a country inn, having installed a wireless set for the entertainment of his customers, was obtaining very feeble results, much to his annoyance, when a villager, observing his chagrin, said: "You can't expect to hear much after them town folk have had their picking. I heard one say he was using a serious rejector circuit" (series rejector). "So I suppose that we in the country have what's left."—A. E. DAVIES, Southall.

On arriving home the other evening, I found an aged relation blowing and humming through the ear pieces of my head-phones.

"What are you doing?" I asked.

To which she replied: "I think those Savoy Orphans must be wonderful children. How ever do they manage to get such lovely music out of sacks of 'phones?" (saxophones). "I can't get a note out of your 'phones!"—G. HENRY, Fulham, S.W.

Gladys, aged nearly five years, went into the garden the other day and saw a spider making a web, stretching from one flower to another.

"Oh, mummy," she cried, "fancy a spider making a wireless!"

"What do you mean?" inquired her mother.

"Can't you see his aerial?" answered Gladys, pointing to the glistening web.—Mrs. B. GARNWOOD, Ealing.

A friend of mine, listening for the first time, watched me tune-in on a coil with coarse and fine tappings, and then remarked: "What a large place 2LO must be!"

"What makes you think so?" I asked.

"Well," she replied, "there seems to be so many different departments there."

In answer to my puzzled inquiry, she explained that she thought the studs of the tappings each represented a department of 2LO.—G. A. WILLS, Acton.

An elderly couple were sitting in a friend's house the other evening with head-phones on, listening to broadcasting for the first time. A look of surprise crept over their faces as they heard an announcement that the 2ZY Orchestra would play a selection.

Presently Jane said to Joe: "Ast gotten t' same band as me, Joe?" to which Joe replied: "Ay, I s'pose so."

Then Jane, still non-plussed, further queried: "Well, 'ow does it know to come 'ere, where we are?"—L. TAYLOR-BINGHAM, Manchester.

Wireless: Prince of Hobbies.

By P. P. Eckersley, Chief Engineer of the B.B.C.

I WAS talking the other day to a friend and amongst other things he mentioned General Smuts' broadcast. He commended our company, talked of the marvellous powers science had given to mankind, uttered what I considered were fairly commonplace truisms, but ended up with the surprising remark that "he hated all this broadcasting."

I took the receiver from my telephone, tore up my letters, turned Commander Carter out of his seat, got up, locked both doors, shut the windows, took off my coat, confronted my visitor with my palms hidden in my knuckles and uttered a terse "Why?" He never moved, but spoke without a great deal of blustering, and this is what he said in so many words:—

"What are we doing with all this talk of civilization? In the old days we used the horse-omnibus and the haughty cabriolet; now we tear about in the motor-bus and the taxi."

A Thorough-going Fascistist.

"Yes," I replied, "and words like 'buses' and 'cabs' only came from your sloppy way of talking." I always say things like that in the middle of an argument; they put the other fellow off and can't be gainsaid.

He replied: "We tear about in the motor-bus and taximeter cabriolet. Do we get any more done? How does the telephone help us? It merely makes one keep more appointments that otherwise could be made. How does the electric light score over the candle, except to be more expensive? What does the fast express do except to make me have to live faster than ever before? No!"—catching my eye—"I don't mean what you mean. Science, the mad woman, is leading us a wilder and wilder dance, and we poor mortals clinging to her skirts are impelled ever faster forward, forgetting how to walk alone and forgetting to look about us at this sunny landscape of life."

"Day by day, week by week, year by year, generation by generation, we do less and less for ourselves; we narrow our outlook, our eyes are blinded by the tears of our furious pace through the lessening span of our narrow lives, less and less can we do things for ourselves, more and more we lean on our telephones, our taxis, our trains."

A Blot on the Escutcheon.

Thus my friend, my office, himself and myself, a low fog yellow without, doors shut, telephones mute (and winter come indeed to adopt the right style).

He didn't really say all that half so well as I wrote it down, but for a moment I was hard put to it to find an adequate answer. The fair fame of the B.B.C. was to be tarnished; there was to be a blot upon the escutcheon; a bar sinister across our two E's rampant with C pendant on a field, verdant circles enclosing with a motto, double spacing. "Type approved by Postmaster General." You see, he would include in this acceleration of human activity the advent of broadcasting. He would, and did say:—

"Broadcasting! the last devilish invention so that people may sit idly in their homes having things done for them. Instead of making music, this normally beautiful cacophony of sounds is tied to the wings of invisible and incredibly swift ether waves to din the ears of millions who might be in their glee clubs performing the music themselves." (He failed to catch my eye.) "I hate the slackness, the narrowness, that this same science is bringing us. It inculcates the idea of half a million people packing into an arena to see twenty-two

men kick a ball about." "Or sometimes kick the twenty-third man about," I suggested.

"Let people do things for themselves. Chase your science which makes all the beautiful things of life so easy that they pass unnoticed, while life itself is made proportionately so quick that it leaves us gasping for breath, with no time, or inclination, for anything outside our narrow grooves."

John Citizen's Opportunity.

It was too much—I had to speak, and thus I replied: "You say," said I, "that mankind is driven to piece-work, that everything is being so stereotyped, so organized, that individuals must be driven in blinkers, that everything else is done for them, they only being left to do their narrow job. Instead," I said, warning to my theme, "of building their houses for themselves, one man lays the bricks, another puts in the woodwork, a third tiles the roof, a fourth puts in the pipes, there are specialists for electric bell, fire-grates, painting, till, finally, the householder, busy all this time sharpening the pipe for the raspberry jam, is ready to take possession."

"And yet you decri the greatest hobby of our time—the reception of broadcast. Do you not see in the latest achievement of science an opportunity for that same poor narrowed John Citizen to explore 'Fresh woods and pastures new'?"

Creative Work.

"So it surely is, and you, sir, with your crystal set entirely home-made, is it not one of the bright spots in your life? (Whisper not, Madam, that it is the plague of yours.) Have not you, in making that set, participated with us in creating a link with a life outside your ordinary beat? And you who have bought a 5-valve set, you who have planned your aerial, who have learned to tune to Manchester, Glasgow, Paris, Berlin, New York and 5 Via R., have you had everything done for you? No! emphatically no! Wireless has given to you the power of doing creative work and, while in much you said you were right, you were unhappy in choosing broadcasting to point your moral."

Look upon it then, gentle reader, that you and I participate—that in adequately tuning and adjusting your receiver you are a part of that chain of perfect sound transference that it is my ideal to achieve.

It is fascinating to do any creative work, but when out of the prosaic box you buy, or build, can come the speeches of great men, the harmonious thoughts of great musicians, the prattle of children, the weighty pronouncements of politicians, the romantic verses of love-lorn poets, and lastly, but not leastly, the humour of John Henry, is it not indeed the prince of hobbies and the greatest of creative marvels, this same harridan—who, to me, I must confess, cruel as she is, is my dearest love—Science?

"The Radio Times" CHRISTMAS NUMBER

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A Phenomenal Voice.



Miss Thelma Petersen.

IT is rather remarkable, that, while we have many brilliant sopranos, there are comparatively few really good mezzo-sopranos. Among the latter must certainly be classed Miss Thelma Petersen, who has been broadcasting from London Station. She has a phenomenal range of voice extending to three octaves, and her vocal expression is perfect. Miss Petersen is a native of New Zealand, and began to sing at the early age of five. At one time she hesitated between the career of a vocalist and an actress, but finally decided upon the former.

A Slight Mistake.

"ON one occasion," says Miss Petersen, "I was engaged to sing at a concert in an East Coast town, and one of my selections was the well-known excerpt from 'Samson and Delilah,' which I sang in French."

"Next day, happening to see the local newspaper account of the concert, I was amused to read that the reporter—after saying some very nice things about my voice—had stated that 'Miss Petersen sang 'Softly Awake My Heart' in its native Italian.'"

"So much for my French accent!"

He Didn't Want Much!

AMONG the well-known politicians who have broadcast, a conspicuous place is held by Sir William Bull, who recently gave a talk from London Station. Although he is a very busy man—he sometimes works eighteen hours a day—Sir William is a keen athlete and an expert long-distance swimmer.

Sir William relates that during the Boer War an ardent young photographer risked his life by working his camera in the fighting line in order to secure pictures of an actual battle. Later, he discovered, to his horror, that owing to something wrong with the camera, not a single photograph had been taken. His films were a blank and his effort was absolutely wasted.

With sublime impudence he went to Lord Kitchener and explained what had happened.

"I suppose," he suggested, in all seriousness, "the battle couldn't be done all over again, could it?"

An Uncommon Name.



Miss Grace Davidson.

MANY listeners have been struck with the curious and pretty Christian name of Miss. Crue Davidson, who sings at Glasgow Station. She herself tells how she obtained it. "At the early age of two or three years," she says, "I, with the rest of the family, sang in a cantata, *Robinson Crusoe*, in Sheffield. Being so tiny, my tongue could not get round the word 'Crusoe,' and all it could manage was 'Crue'—so 'Crue' I was dubbed from that day onwards."

One day, when I grew up, the first letter I received from my (now) husband was addressed to 'Crue.' This new style of spelling caught my fancy and 'Crue' it has been ever since."

Orchestras Were Different.

THOSE well-known entertainers, the Elkothe, are very popular at Bournemouth Station, and one of them relates an amusing incident that happened in Dorset.

He was walking along a lane near his home and saw one of the villagers gazing up at some men repairing the telegraph wires.

"Good morning, Wally!"

"Mornin' sir, nice mornin'. I were just thinkin' what a lot of this yer wireless there is about."

"Yes, but that's not wireless."

"Go on with ee, sir: I've heard tell of their being no wires nor nothin', but I ain't havin' that: 'er must 'av wires. 'Er can't send things without nothin'."

"But how do you think people receive messages if it's not true?"

"Well, I'll tell 'er, they do telephone it up to Mr. Tibed (the village postmaster), an' he do tell 'em all what's going on like."

"Yes; but, you know, they have large bands and orchestras, and how do they manage with them?"

"Eh! Orchestras, aye, 'em got I thinkin' now," replied the old fellow, and he was left rubbing his head in deep meditation.

Not a Baronet.



Mr. Archie Gay.

AN amusing story is related by Mr. Archie Gay, who sings from Cardiff Station. After one concert, an elderly lady approached him and wanted to know whether he was a tenor or a baronet. "After some consideration," says Mr. Gay, with a smile, "I told her I was a tenor." Mr. Gay has a very fine tenor voice, and as Welshmen are proverbially critical where singing is concerned, it says much for his vocalism that he is so much appreciated in Wales.

He Mount Well.

A CLEVER turn at the piano is that given by Miss Gladys Seymour and Mr. Robert Startiant, at Bournemouth Station. Miss Seymour tells the following funny incident that happened to her on one occasion.

"I very frequently go to rusticate with some friends of mine in a quiet little village in the New Forest, and on my last visit I was persuaded to assist at a local concert given in the small village hall."

"Arrived there, I peeped round a corner to view my audience. There was a large crowd, pretty well every seat being taken."

"My call came eventually, and I glided on and met with a wonderful reception. After bowing my acknowledgment for (it seemed) quite five minutes, I sat down at the piano, and very impressively and with many flourishes 'opened' up with a few melodious chords, but, to my horror, not a sound!"

"I poked first one note and then another and worked the pedals up and down—no result! Looking wildly around in my despair, I beheld the sweetest old gentleman approaching with something in his arms. In apologetic tones he explained that as the piano was kept in the hall, and as the latter was rather damp, he thought that, as I was a 'professional musician,' I should like to have 'his innards warmed up a bit.'"

"His innards" was the action of the piano!"

A Glasgow Violinist.



Mr. Isaac Losowsky.

GLASGOW musicians are very proud of Mr. Isaac Losowsky, the founder of the Glasgow String Quartette, whose violin playing is much appreciated when broadcast. Mr. Losowsky began to play at the early age of five, and he made his first public appearance on board ship, when going to America in 1901. Eleven years later, he won a scholarship at the Royal College of Music, London, since when, he has continued to mount the ladder of success without once looking back.

During the war, he became musical organiser of the Y.M.C.A. in Blackpool, where he organised concerts and entertainments for 17,000 boys.

Then They Collapsed.

ONE of Mr. Losowsky's favourite stories concerns an amateur quartet, who met very regularly to play Beethoven, but never made any progress.

One day, most unexpectedly, they finished together, and the leader was so delighted that he called for drinks and toasted the quartet, Beethoven, and the quartet again.

The merry-making at an end, he said: "Gentlemen, we have done so well, let us now attempt to play the third movement."

"Heavens!" cried the 'cellist, "that's the one I've just finished!"

An Election Story.

MR. TALBOT JONES, who is a regular contributor at Cardiff Station, has been called an unusually sweet-tempered being. It was while at Bournemouth Winter Gardens that several eminent musicians affirmed that his voice was greatly reminiscent of the famous John McCormack.

"The recent elections remind me," says Mr. Jones "of a reply which was like the curate's breakfast commodity. Two candidates for Municipal honours lived in close proximity. One of them while out canvassing was clearly questioned as to the exact location of his home. Finding that this particular candidate lived nearest to his house, the householder remarked: 'All right, I'll vote for you. I may as well vote for the nearest of two evils.'"

He 'nd His Money's Worth.



Miss Winifred Ascott.

MISS WINIFRED ASCOTT, whose singing from Bournemouth Station has called forth many congratulations from listeners, has a delightful soprano voice, and her powerful notes are in direct contrast to her small personal stature, a fact which gave rise to the following amusing story. Miss Ascott had been engaged to sing at a particularly large and important concert in a town where she was not known, and upon making her entrance, she faintly heard the following comment:—

"I say! Paying for this, are we? We shan't get much for our money."

Miss Ascott then proceeded to show them what big voices sometimes come from small persons. The commentator evidently had a pleasant surprise after the first verse and was foremost in the applause.

WIRELESS PROGRAMME—SUNDAY (Dec. 16th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

ORGAN RECITAL

relayed from the Armitage Hall,
Great Portland Street, W.
S.B. to other Stations.

Solo Organ, H. C. WARRILLOW, F.R.C.O.

- 3.0. ORGAN.
Grand Chœur in C Minor..... *Hollins*
Melody in C..... *Salome*
Menuet in the style of Handel..... *Wolstenholme*
DOROTHY BENNETT (Soprano).
"Selvaig's Song" ("Peer Gynt")..... *Grieg*
"Honey (Dut's All)"..... *Edvard Van Alstoye*
EDITH LAKE (Solo Cello).

Air..... *Matheson*
Lullaby..... *Brahms*
MARION SNOWDEN (Solo Pianoforte).
"Papillons" ("Butterflies")..... *Schumann*
(Suite of Light Fantastic Pieces.)

Organ.
Menuet Antique..... *Walling*
Romance in A..... *Walling*
Chorus, "Sing unto God" ("Judas Mac-
cabeus")..... *Handel*
THE REV. S. G. ROOPER, Chaplain to the
Bishop of Southwark: "The Working
Boy" (an appeal for helpers in Boys'
Clubs).

Dorothy Bennett.
"The Lass With the Delicate Air"..... *Arne*
"Tiptoe"..... *Molly Carey*
Edith Lake.

"Après un Rêve"..... *Fauré*
Serenade..... *Giazounov*
Berceuse..... *Jarvis*
Marion Snowden.

"Margaret at the Spinning Wheel"
Schubert-Liszt
"Hark, Hark the Lark"..... *Schubert-Liszt*
Spinning Song from "The Flying Dutchman"
Wagner-Liszt

Organ.
Prelude in C Sharp Minor..... *Rockmanoff*
Pastorale in E..... *Lemare*
March in B Flat..... *Strauss*
5.0.—Close down.

Announcer: J. S. Dodgson.

SUNDAY EVENING

8.30. THE CHURCH QUARTETTE.
Anthem, "Bethlehem"..... *Gounod*
Hymn, "O Come, Redeemer of Mankind,
Appear" (A. and M. 63).

THE REV. IL ANSON, M.A., Warden of the
Guild of Health. Religious Address.
Hymn, "Hark the Glad Sound: The Saviour
Comes" (A. and M. 63).

9.0.—R.A.F. BAND. *S.B. from Bournemouth.*

10.0.—TIME SIGNAL, GENERAL NEWS
BULLETIN. *S.B. to other Stations.*
Local News and Weather Forecast.

10.15.—R.A.F. BAND (Contd.). *S.B. from
Bournemouth.*
10.45.—Close down.

Announcer: A. B. Barrows.

BIRMINGHAM

2.0-5.0.—Concert. *S.B. from Manchester.*

8.30. ORCHESTRA.

Overture, "Rosauro"..... *Schubert*
8.40.—REV. NORMAN L. ROBINSON, of the
Presbyterian Church, Moseley. Religious
Address.

Hymn, "Ten Thousand Times Ten Thousand"
(A. and M. 222).

9.0. GERTRUDE JOHNSON of the B.N.O.C.
(Soprano).

"Oh, for the Wings of a Dove"..... *Mendelssohn*
"Angels Guard Thee"..... *Godard*

9.10.—MRS. STEVENSON HOWELL on "The
Power of True Brotherhood."

9.20.—CONSTANCE WILLIS of the B.N.O.C.
(Contralto).

"In Haven," "Where Corals Lie" (from
"Sea Pictures")..... *Eggar*

9.30. Orchestra.
First and Last Movements from Symphony
No. 5..... *Beethoven*

9.40. Gertrude Johnson.
"Selvaig's Song"..... *Grieg*

"Lo! Here the Gentle Lark"..... *Bishop*
Constance Willis.

"Mifanwy"..... *Forster*
"Fairy Pipes"..... *Brewer*

9.50. Orchestra.
Suite "Othello"..... *Taylor*

10.0.—NEWS. *S.B. from London.*
Local News and Weather Forecast.

10.15.—Close down.

Announcer: J. Lewis.

BOURNEMOUTH.

3.0-5.0.—Organ Recital. *S.B. from London.*

8.30.—THE REV. FATHER TRIGGS. Re-
ligious Address.

8.45. LULU BRADSHAW (Contralto).
Hymn, "Nearer My God to Thee"..... *Carey*
Accompanied by the R.A.F. Band.

8.50.—BAND OF H.M. ROYAL AIR FORCE.
(By permission of the Air Council.)
(S.B. to London from 9.0 onwards.)

Director of Music: FLIGHT LIEUT. J. H.
AMERS, R.A.F.

Overture, "The Merry Wives of Windsor"
Nicolai

Intermezzo, "In a Monastery Garden"
Ketelbey

Entr'acte, "Rustle of Spring"..... *Sinding*

Selection, "Orphée aux Enfers"..... *Offenbach*
Oriental Intermezzo, "In a Persian Market"
Ketelbey

9.30. Lulu Bradshaw.

"Caro Mio Ben"..... *Giordani*
"Ombra Mai Fu"..... *Handel*

With 'Cello Obligato by THOMAS ILLING-
WORTH.

9.40. R.A.F. Band.
"Ballad Egyptian"..... *Leigini*

10.0.—NEWS. *S.B. from London.*

10.15. R.A.F. Band.
Suite, "La Source"..... *Debussy*

Selection, "Henry VIII"..... *Saint-Saëns*
10.45.—Close down.

Announcer: Ian Oliphant.

CARDIFF

3.0-5.0.—Organ Recital. *S.B. from London.*

8.10. ST. PETER'S CHOIR.
Organist and Conductor: J. S. MERRY.

"Ave Verum"..... *Eggar*
"Angels Ever Bright and Fair"..... *Handel*

REV. HUBERT G. STANLEY, Vicar of
Marshfield. Religious Address.

Choir.
"Adagio Fideles"..... *Traditional*

WAVE-LENGTHS AND CALL SIGNS.

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ABERDEEN (2BD) - 495 "

BIRMINGHAM (5IT) - 423 "

BOURNEMOUTH (6BM) 385 "

CARDIFF (5WA) - 353 "

GLASGOW (5SC) - 415 "

MANCHESTER (2ZY) - 370 "

NEWCASTLE (5NO) - 400 "

Beethoven Night.

Vocalist: DAVID THOMAS.

Conductor: OLIVER RAYMOND.

8.40.—Introductory Chet.

8.45.—Overture, "Leonora" No. 4.

Song Cycle:

(a) "O'er the Purple Crested Mountain."

(b) "On the Chiffs or in Caves."

(c) "Lark! That Sangst."

(d) "Oh! Would That My True Love

Were Here."

(e) "The Spring is Returning."

(f) "Wake Thy Love."

"Mr. Everyman" on the Fourth Symphony.

Symphony No. IV in B Flat Major: (a) adagio;

allegro vivace; (b) adagio; (c) allegro

vivace; (d) allegro ma non troppo.

The National Anthem.

NEWS BULLETIN.

Announcer: A. Corbett-Smith.

MANCHESTER

3.0. CONCERT.

S.B. to Birmingham.

THE "2ZY" ORCHESTRA.

Conductor

DAN GODFREY, JNR., A.R.A.M.

"March Tartare"..... *Gounod*

Overture, "The Hebrides"..... *Mendelssohn*

Prelude to "Parsifal"..... *Wagner*

Selection, "Lilac Time"..... *Schubert*

SYBIL GORDON (Soprano).

"Roberto e te che adoro"..... *Mayerbeer*

Orchestra.

Hungarian Rhapsody No. 8..... *Liszt*

Three Dream Dances..... *Cederberg-Taylor*

Selection, "Rigoletto"..... *Verdi*

Sybil Gordon.

"Have You Seen But a White Lily Grow?"

"Easter Hymn"..... *Frank Bridge*

"Ave Maria"..... *Gounod*

Orchestra.

Symphony No. 38 (Prague)..... *Mozart*

5.0.—Close down.

8.0.—S. G. HONEY. Talk to Young People.

8.30. THE REV. L. J. SHIELDS (Director of the
Industrial Christian Fellowship). Religious
Address.

8.45. PAT RYAN (Solo Clarinet).

Polonaise from "Mignon"..... *Thomas*

Adagio from Concerto..... *Mozart*

DORIS LEMON of the B.N.O.C. (Soprano).

"Dove Sono" ("Figaro")..... *Mozart*

"Super Vorreco" ("Un Ballo in Maschera")

Verdi

WILLIAM MICHAEL of the B.N.O.C.

(Baritone).

"Largo al Fagotum" ("The Barber of

Seville")..... *Rossini*

"Border Ballad"..... *Concen*

Pat Ryan

"Songs Without Words"..... *Mendelssohn*

Waltz in C Sharp Minor..... *Chopin*

Doris Lemon

"Ave Maria"..... *Schubert*

"Cradle Song"..... *Schubert*

William Michael

"Credo" ("Othello")..... *Verdi*

"Drake's Drum"..... *Stanford*

Pat Ryan

"Berceuse de Jocelyn"..... *Godard*

"Cinquantaine"..... *Gabriel-Marie*

10.0.—NEWS. *S.B. from London.*

Local News and Weather Forecast.

10.15.—Close down.

Announcer: Victor Smythe.

NEWCASTLE

3.0-5.0.—Organ Recital. *S.B. from London.*

8.30.—WALLSEND MALE VOICE CHOIR.

"Far Beyond All Mortal Ken"..... *Schubert*

"O Sweet Delight"..... *Bantock*

8.40. IDA COWEY (Soprano).

Hymn, "Jesus, Lover of My Soul"..... *Parry*

8.45.—THE REV. A. A. LEE. Religious

Address.

(Continued in col. 1, page 435.)

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WIRELESS PROGRAMME—MONDAY (Dec. 17th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 11.30-12.30.—Concert: The Wireless Trio and Sydney Stocker (Baritone).
 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. Story, "The Theory and the Hound," from "Whirligigs," by O. Henry.
 5.30.—CHILDREN'S STORIES: Mr. Eric Grant, a Talk on the Music of Switzerland. "Jack Hardy," Chap. 14, Part I, by Herbert Strang. Uncle Rex will sing.
 6.15.—Boys' Brigade News.
 6.25-7.0.—Interval.
 7.0.—TIME SIGNAL, 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 JOHN STRACHEY (the B.B.C. Literary Critic): "Our Weekly Book Talk." *S.B. to all Stations.*
 Local News and Weather Forecast.

Request Programme.

S.B. to other Stations.

- 7.30.
 THE LONDON WIRELESS ORCHESTRA.
 (Conducted by L. STANTON JEFFERIES.)
 Overture, "William Tell".....Tosti
 Cornet Solo, "Parted".....Tosti
 (Soloist, CHARLES LEGGETT.)
 SOPHIE ROWLANDS (Soprano) with Orchestra.
 "I Passed by Your Window"....May Breeze
 "Roses of Picardy".....Haydn Wood
 TOM KINNIBURGH (Bass-Baritone) with Orchestra.
 "Floral Dance".....Katie Moss
 "Up From Somerset".....Sanderson
 Orchestra.
 Selection, "The Maid of the Mountains".....Simson
 "The Voice of the Bell".....Blauwe
 The Indian Love Lyrics.....Woodford-Finden
 Tom Kinniburgh.
 "Four Jolly Sailors".....German
 Sophie Rowlands.
 "I Love the Moon".....Rubens
 RONALD GOURLEY
 (Blind Entertainer, Siftour and Improvisateur).
 Overture Solo, "Tinkled".....Ramsey
 "Wee Macgregor Patrol".....Amora
 8.30.—TIME SIGNAL, 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
 Local News and Weather Forecast.

- 9.45. "The Beggar's Opera."
 The 1,463rd and last performance after a run of three and a half years.
 Relayed from the Lyric Theatre, Hammer-smith.
S.B. to all Stations.
 Announcer: R. F. Palmer.

BIRMINGHAM.

- 3.40-4.30.—Concert: Beatrice Dickson (Contralto) in a Song Recital.
 5.0.—WOMEN'S CORNER.
 5.30.—Agricultural Weather Forecast.
 KIDDIES' CORNER.
 6.45.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. REQUEST PROGRAMME.
S.B. from London.
 9.30.—NEWS. *S.B. from London.*
 9.45. "THE BEGGAR'S OPERA."
S.B. from London.
 Announcer: H. Casey.

BOURNEMOUTH.

- 3.45.—Concert: "6RM" Trio, Arthur S. Tetlow, L.R.A.M. (Solo Piano).
 4.45.—WOMEN'S HOUR.
 6.15.—KIDDIES' HOUR.
 6.0.—Boys' Brigade News.
 6.15.—Scholars' Half-Hour: "Savagging Days Along the South Coast," by Miss M. R. Dacombe, M.A.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. REQUEST PROGRAMME.
S.B. from London.
 9.30.—NEWS. *S.B. from London.*
 9.45. "THE BEGGAR'S OPERA."
S.B. from London.
 Announcer: Ian Oliphant.

CARDIFF.

- 3.30-4.30.—Folkman and his Orchestra relayed from the Capital Cinema.
 5.0.—"SWA'S"—FIVE O'CLOCK: "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra. Weather Forecast.
 6.45.—THE HOUR OF THE "KIDDIE WINKS."

- 6.45.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News.
 7.30.—THE BAND OF HIS MAJESTY'S ROYAL AIR FORCE.
 (By kind permission of the Air Council.)
 Conductor: FLIGHT-LIEUT. J. A. AMERS.
 Vocalist: LILLIAN LEWIS.
 Overture, "Light Cavalry".....Suppe
 Three Dale Dances (On Yorkshire Folk Songs).....Arthur Wood
 7.50.—Songs: (a) "As I Went A'roaming" (May H. Drake); (b) "Fairtop Friday" (Eusthops Martin).
 8.0.—From the Ballet "Scheherazade" (Rimski-Korsakov): (a) "The Young Prince and Princess"; (b) "The Sea and Sinbad Ship."
 8.20.—MUSICIAN J. WILSON (Solo Euphonium): "Romanza"; "Simple Aveu" (Thuma).
 8.25.—Morceaux: (a) "In Santa Claus's Workshop" (Anon.); (b) "The Parade of the Little Wooden Soldiers" (Jesud).
 8.35.—Songs: (a) "An Old Time Mother's Song" (Nightingale); (b) "There are Fairies at the Bottom of Our Garden" (Lahmann).
 8.45.—Suite in E Flat (Gustav Horst): (a) Chaconne; (b) Intermezzo; (c) March.
 Selection of Songs by Wilfred Sanderson (arr. Ord. Hume).
 The Cardiff Station March: "Comrades" (Aden Tyrol).
 9.20.—NEWS. *S.B. from London.*
 Local News and Weather Forecast.
 9.45. "THE BEGGAR'S OPERA."
S.B. from London.
 Announcer: L. B. Page.

MANCHESTER.

- 2.30-4.30.—Concert: The "22Y" Orchestra.
 5.0.—MAINLY FEMININE.
 5.25.—Farmers' Weather Forecast.
 5.30.—CHILDREN'S HOUR.
 6.35.—Boys' Brigade News.
 7.0.—NEWS. *S.B. from London.*
 JOHN STRACHEY. *S.B. from London.*
 Local News and Weather Forecast.
 7.30. REQUEST PROGRAMME.
S.B. from London.
 9.30.—NEWS. *S.B. from London.*
 9.45. "THE BEGGAR'S OPERA."
S.B. from London.
 Announcer: S. G. Honey.

(Continued in col. 1, page 435.)

What He Wanted.

AT an East-end post office the other day a much-worried counter clerk, who knew nothing of wireless, was wrestling with many applications for information regarding the new licences. An enthusiastic amateur approached him and requested a form of application.

The amateur's experience with radio was apparently greater than with the filling up of official forms, for after some minutes he asked the worried counter clerk: "What sort of licence do I apply for?"

"What sort of set have you?" asked the clerk.

"Oh! at present," was the answer, "I have a crystal set; but later on, I am going to add valves with two stages of high-frequency amplification and reactance on the tuned audio circuit."

"What you want," retorted the harassed clerk, as he turned to some documents before him, "is a game licence!"

Calling Up the Pole.

ICE-LOCKED in the loneliness of a Northern sea. Only seven hundred miles distant from the Pole.

Like the good ship *Bowdoin*, where the stout explorers be.

Waiting very patiently a chance to reach their goal.

Do they find those idle hours extremely dull and drear?

No; they have a wireless installation on their ship.

And they sit and listen-in delightedly, and hear Concerts in America that liven up the trip!

They have talked to Calgary and said that all was well.

Though the hunting, on the whole, was very little worth.

They have heard the latest news the world has got to tell—

Is there left to-day one lonely spot upon the earth?

C. E. B. in the London "Evening News" of Nov. 1.

"THE RADIO TIMES" CHRISTMAS NUMBER

Next Friday, December 21st, the first Christmas Number of "The Radio Times" will be on sale.

Look out for our Splendid Coloured Cover

Among the authors of special articles and stories will be:—

LORD RIDDELL,
 the Distinguished Newspaper Proprietor,
 LORD GAINFORD,
 Chairman of the B.B.C.,
 SIR LAMING WORTHINGTON-EVANS,
 Postmaster-General in Mr. Baldwin's Government.

MR. WILLIAM LE QUEUX,
 the World-Famous Novelist.

Contributors of Christmas humour will include such popular humorists as:—

F. W. THOMAS,
 ASHLEY STERNE and JOHN HENRY.

The first word —and the last

Just as Marconi is the first word in the vocabulary of Wireless, so the Marconiphone is the last word in Broadcasting Receivers.

If the Marconiphone were not fully worthy of the great inventor himself and of the great firm that manufactures it, then you might well ask, "What's in a name?"

In this wonderful Receiving-set are concentrated all the unmatched experience and mighty resources of the Marconi Company. That is why you may rely implicitly on its technical perfection.

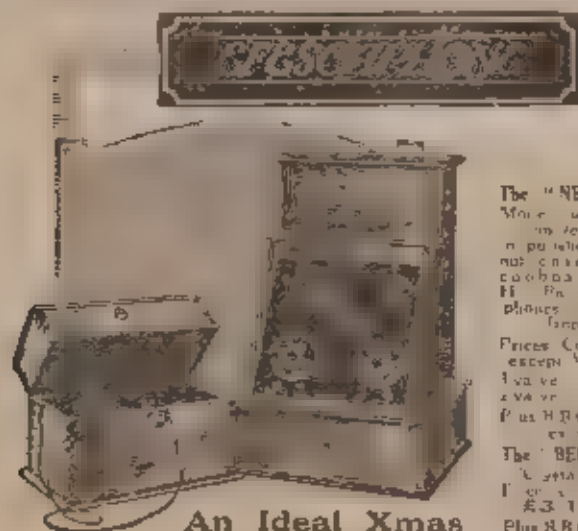
The Marconiphone

The Triumph of the Master Mind



Ask your dealer for full particulars of the various Marconiphone models.
In case of difficulty apply to:—

MARCONI'S WIRELESS TELEGRAPH Co., Ltd
Marconiphone Dept., Marconi House, Strand, W.C.2
Principality Buildings, Queen Street, CARDIFF; 10 Cumberland Street, Deansgate
MANCHESTER; 38 Northumberland Street, NEWCASTLE-ON-TYNE.



An Ideal Xmas Present

For yourself or your friends is an EFESCAPHONE Wireless receiving set. They are simply perfect and perfect simple. The "Nelson" Model shown on the right is available in two types—two or four valves. The former has a range of 175 miles with headphones, and the latter 250 miles with headphones or 25 miles with a loud speaker. The exceptional 100 wave-length range enables you to pick up any of the 100 stations of the world, or British Broadcasting Stations. The layout of this set is neatness and simplicity itself. The "Benbow" or crystal set will give good results with headphones within a radius of 5 miles of a Broadcasting Station.

Listen in with an Efescaphone

Write for a FREE ILLUSTRATED CATALOGUE OF THESE AND OTHER MODELS AND NAME OF NEAREST DEALER. Wholesale only: FALK, STADELMANN & CO., LTD., Efesca Electrical Works, 43-45-47, Farringdon Road, London, E.C.1, and at Glasgow, Manchester & other centres.

The "NELSON" Model is a portable wireless receiving set with two or four valves. It has a range of 175 miles with headphones or 250 miles with a loud speaker.

Prices Complete except valves:
4 valve £25
2 valve £22
Plus H.R.C. coil £1

The "BENBOW" Model is a portable wireless receiving set with two or four valves. It has a range of 175 miles with headphones or 250 miles with a loud speaker.



AT HUNGRY MOMENTS have them near!

At any "hungry moment" eat CHOCO-LATE LILY BRAZILS—a sugar-butter-cream (with nuts) centre, coated with fine chocolate. At home, in the office, in your pocket when you go out keep a supply of these delicious sweets.

If you are not partial to chocolate, ask for plain LILY BRAZILS. They cost 1d. less per lb.

9^d PER
PLAIN 8^d PER LB.

Get the
LILY BRAZIL
HABIT!

CLARNICO CHOCOLATE LILY BRAZILS

Made by CLARKE NICKOLLS & COOMBS Ltd
VICTORIA PARK LONDON



Size 2
Self-filling
Type
with 18ct
rolled gold
band
22/6

Size 2
Self-filling
Type
covered
8ct rolled
gold.
50/-

Size 1
Standard Type
with two 18ct.
rolled gold bands
15/-

Size 1
Standard Type
covered sterling
silver
37/6

Perfect Christmas Gifts.

The pleasure a "Swan" gives is not transient but is lasting. It is the gift which proves its usefulness many times daily. The "Swan" Pen is easy to buy—easy to send and sure to please.

"SWAN" FOUNTAINS

Sold by Stationers and Jewellers.

Prices from 10/6.

Catalogue Post Free.

MARIE TODD & CO., Ltd., Swan House, 53 & 55, Oxford Street, London, W.1. Branches: 79 & 81, Finsbury, Holborn, W.C.1; 97, Cheapside, E.C.2; 95a, Regent Street, W.1; 3 Exchange Street, Manchester.

*They hear more —
and cost less*

The
NEW
"D.W."
Lightweight
headphones



PRICE
17/6

You have probably experienced the inconvenience of having an insufficient number of headphones when friends come to hear

the standard "D.W." product and undisputed receipt. The sensitivity in the effective range of your set. The Head bands are light and comfortable, and they are adjustable.

The New "D.W.3"
REGENERATIVE RECEIVING CABINET.

loud speaker
remarkable

£16:17:6

(88s. Royalty £1 extra.)

Mounted in a cabinet of Jacobean Oak or Mahogany. Results Guaranteed

Supplies available from your Local Dealer

These are two of the many lines illustrated and described in our House Organ "The Davenport Wireless Bulletin," published monthly. A specimen copy will be sent on request. Write direct for copy to-day.

British **DAVENPORT** TRADE MARK **WIRELESS** Manufacture.

G. DAVENPORT (WIRELESS) Ltd.,
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Phone—Hobbs 848, **LONDON, E.C.1.** Grams—Coachen, Hobbs



**Fireside
Harmony**

**Cow & Gate
Milk Food**



At Home
Official Chemists,
1/6 2/9 7/9
PER TIN

Awarded the Certificate of
The Institute of Hygiene

Dept. A, 13, COW & GATE
HOUSE, GUILDFORD,
SURREY

COUPON FOR FREE SAMPLE
Write your name and address in the Coupon, post to us, and we will send post free a miniature tin of COW & GATE MILK FOOD.

WRITE IN BLOCK LETTERS. (328PF 424.)

WIRELESS PROGRAMME—THURSDAY (Dec. 20th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

- 11.30-12.30. **Concert** The Wireless Trio and Violin Witha (Soprano).
WOMEN'S HOUR "Fashion Talk" by Mrs. Standa. "Education and the Woman" by Mrs. Russell Brown.
CHALLENGER'S STORY What the Larkbird Told Me, by Lester Cross. Jack Hardy, Chap. 14, Part II, by Herbert Strang, L.G.M. of the Daily Mail.
Boy Scouts and Girl Guides' News
TIME SIGNAL, AND 1ST GENERAL NEWS BULLETIN S.B. to all Stations.
PERCY A. SCHOLLES (the H.B.O. Music Critic) on "The Week's Music" S.B. to all Stations.
Up Society of Great Britain Talk S.B. to all Stations.
 Local News and Weather Forecast.

"Memories" Programme.

- THE BAND OF HIS MAJESTY'S GRENADIER GUARDS**
 (By permission of Colonel R. N. Sargison Brookes, C.M.G., D.S.O.)
 Director of Music
L. EUT G. MILLER, L.R.A.M.
 March, "The Glorious Seventh" - *Bridport*
 Three Dances from "Nell Gwyn" - *German*
 (Cont. S.B.) "Love a Old Sweet Song" *Molloy*
 (Soprano, Musicians W. Week)
 Selection "Veronique" - *Manager*
HELENA MILLAIS (Entertainer).
 A Song Foxglove, followed by
 "Our Larkie Goes to Queen's Hall"
FODEN WILLIAMS (Entertainer).
 "Charlie Gets There Every Time"
Foden Williams
 "A Born Poet" - *Foden Williams*
 Band of H.M. Grenadier Guards.
 Selection of Willford Sanderson's Songs
 arr. *Humm*
 Waltz, "The Grenadiers" *Waltz*
 Foden Williams.
 "Genevieve" (The original legend of "The Masque of the Red Death") - *Samuel Rogers*
 "Are You Going Home For Christmas?"
 Band of H.M. Grenadier Guards.
 Musical Comedy Selection, "The Gracchus"
Sydney Jones
MR. LEON GASTER, F.R.I., on "The Importance of Lighting in Home, School and Office" S.B. to other Stations.
TIME SIGNAL, AND 2ND GENERAL NEWS BULLETIN S.B. to all Stations.
 Local News and Weather Forecast.
MEMORIES PROGRAMME
 (Continued).
 S.B. to other Stations.
 Band of H.M. Grenadier Guards.
 March, "The Grenadiers" *Samuel Rogers*
 Melodious Memories - *Foden Williams*
 "Mary's Reply from the Mountains of Mourne" - *Foden Williams*
 "How Times Flies!" - *Weston and Lee*
 Band of H.M. Grenadier Guards.
 Two Old Airs, arranged for Brass Quartet:
 (a) "Drink to Me Only"
 (b) "Good-night, Beloved" - *Pinetti*
 Selection from Sir Harry Lauder's Songs, March, "The British Grenadiers."
 1.45. Close down.
 Announcer J. S. Douglass.

WIRELESS PROGRAMME

- 1.30-4.30. **Concert**: Elsie Wilson (Soprano).
WOMEN'S CORNER
 5.30. Agricultural Weather Forecast.
KIDNERS' CORNER

- 6.45. **Boy Scouts and Girl Guides' News**
NEWS S.B. from London.
PERCY SCHOLLES S.B. from London.
 Radio Society Talk S.B. from London.
 Local News and Weather Forecast.

Operatic Night

- 7.35. "THE BOHEMIAN GIRL"

Augmented Orchestra and Soloists
 Directed by JOSH H. LEWIS

- ACT I**
 Gipsy Queen - *ALICE VAUGHAN*
 The Duke - *EDWARD DAVIS*
 Dr. Schenck - *JAMES HOWEL*
 Count Almamy - *HAROLD CLAY*

- 9.30. **NEWS** S.B. from London.
 Local News and Weather Forecast.
 9.45. "MEMORIES" PROGRAMME S.B. from London.
 10.45. Close down.

Announcer P. Edgar.

BOURNEMOUTH

- 3.45. **Concert**: Arthur S. Tetlow, L.R.A.M.
 Solo Piano, William Byrne (Solo Xylophone).
 4.45. **WOMEN'S HOUR**
 5.15. **KIDNERS' HOUR**
 6.1. **Boy Scouts and Girl Guides' News**
 6.15. **Scholar's Half Hour** "Christmas Carols" by W. Troath.
 7.0. **NEWS** S.B. from London.
PERCY SCHOLLES S.B. from London.
 Radio Society Talk S.B. from London.
 Local News and Weather Forecast.
 7.35-8.0. Interval.

Instrumental Night

- 8.0. **THE BOURNEMOUTH WIRELESS ORCHESTRA**
 Conductor, Capt. W. A. Featherstone.
 Suite de Ballet, "Ballet Egyptian" *Lugon*
 8.15. **REGINALD S. MOAT** (Solo Violin)
 "Chanson" *Nat* *Elgar*
 "Bereave" *Jarnett*
 (With Orchestral Accompaniment).
 8.25. **Orchestra**
 Selection "Faust" *Gounod*
 8.40. **THOMAS E. ILLINGWORTH**
 (Solo Cello)
 "Auld Robin" *Max Bruch*
 (With Orchestral Accompaniment).
 8.50. **Orchestra**
 Overture, "Morning, Noon and Night" *Suppe*
 9.5. **BEN HURN** (Solo Viola)
 "Canzone" ("Noce de Figure") *Mozart*
 "Le Cygne" *Saint-Saens*
 (With Orchestral Accompaniment).

ALTERATIONS TO PROGRAMMES, Etc.

OWING to the enormous circulation of *The Radio Times*, it is necessary for the journal to go to press many days in advance of the date of publication. It sometimes happens, therefore, that the S.B.C. finds it necessary to make alterations or additions to programmes, etc., after *The Radio Times* has gone to press.

- "Reverie and Dance Music" *Tchaikovsky*
 9.30. **NEWS** S.B. from London.
 Local News and Weather Forecast.
 9.45. **Orchestra**
 "Lullaby" (from the *Keltic Suite*), *Faure*
 9.55. **Renata S. Mount**
 "Idyl" *Haynes*
 (W. Orchestral Accompaniment).
 10.5. **Orchestra**
 "Dance from Sympathy No. 4" *Schumann*
 10.15. Close down.
 Announcer, Bertram Fryer.

CARDIFF

- 9.45-10. **Fackman and his Orchestra** relayed from the Capitol.
 10.0. "FIVE O'CLOCK" Mr. Freeman. Talks to Women. Vocal and Instrumental Artists, the Station Orchestra.
 Weather Forecast.
 10.15. **THE HOUR OF THE "KIDNERS' WINKS"**
 10.25. **Boy Scouts' and Girl Guides' News**
 10.30. **NEWS** S.B. from London.
PERCY SCHOLLES S.B. from London.
 Local News and Weather Forecast.
 10.35. "MEMORIES" PROGRAMME S.B. from London.
 10.40. **MR. LEON GASTER** S.B. from London.
 10.45. **NEWS** S.B. from London.
 10.45. "MEMORIES" PROGRAMME (Contd.) S.B. from London.
 10.45. Close down.
 Announcer: W. N. Settle.

MANCHESTER

- 11.30-12.30. **Concert** by the "221" Trio.
 5.0. **MAINLY FEMININE**
 5.25. **Farmers' Weather Forecast**
 6.30. **CHILDREN'S HOUR**
 6.30. **Boy Scouts' and Girl Guides' News**
 6.40. **MR. FRANCIS J. STAFFORD, M.A.**
 M.L. German Talk.
 7.0. **NEWS** S.B. from London.
PERCY SCHOLLES S.B. from London.
 Radio Society Talk S.B. from London.
 Local News and Weather Forecast.
 7.35. "MEMORIES" PROGRAMME S.B. from London.
 8.10. **MR. LEON GASTER** S.B. from London.
 9.30. **NEWS** S.B. from London.
 9.45. "MEMORIES" PROGRAMME (Contd.) S.B. from London.
 10.45. Close down.
 Announcer: Victor Smythe.

NEWCASTLE

- 3.45. **Concert**: W. A. Cruse (Solo Clarinet), Audrey Colvin (Soprano).
 4.45. **WOMEN'S HOUR**
 5.15. **CHILDREN'S HOUR**
 6.0. **Scholar's Half Hour**: A Short Talk on "The Humble Bee," by Mr. Carr, B.Sc.
 6.30. **Boy Scouts' and Girl Guides' News**
 6.45. **Farmers' Corner**
 7.0. **NEWS** S.B. from London.
PERCY SCHOLLES S.B. from London.
 Radio Society Talk S.B. from London.
 Local News and Weather Forecast.
 7.35. "MEMORIES" PROGRAMME S.B. from London.
 8.15. Interval.
 9.30. **NEWS** S.B. from London.
 9.45. "MEMORIES" PROGRAMME (Contd.) S.B. from London.
 10.45. Close down.
 Announcer: C. K. Parsons.

100pm. Dance Music



Western Electric
LOUD SPEAKERS

MAKERS OF OVER HALF THE WORLD'S TELEPHONE

OBTAINABLE OF ALL HIGH-CLASS DEALERS

(Dec. 21st.)

BUY BRITISH GOODS ONLY



Make it a Wireless Christmas

FLOOD the home with song and music this Yuletide. Entertain your family and guests with the melody of the British and Continental ether.

For the family man, Ericsson valve sets are ideal. Simplicity of operation, clarity and purity of tone, strength of reception will make special appeal to the man who does not want to worry about technicalities.

As regards their range, every B.B.C. station is easily received. In Scotland 2LO has been received on table, on the two-valve set.

Made in many models at really moderate prices, Ericsson Valve Receivers are really worthy of the attention of those desiring a really jolly and novel Xmas by wireless.

Selling Agents

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NOTTINGHAM W.:
J. Furse & Co.,
Traffic Street.

BIRMINGHAM: 14,
15, Snow Hill.

SCOTLAND: Malcolm Breanton, 57
Robertson Street,
Glasgow.

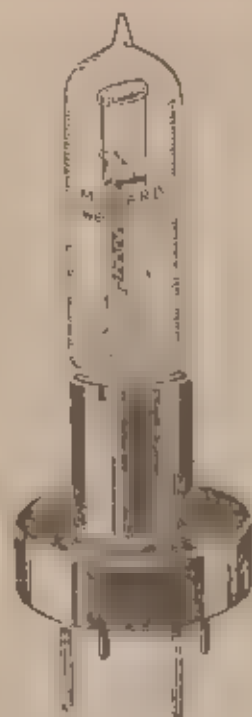
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Ericsson
**WIRELESS
APPARATUS**



MULLARD WECOVALVES.

The Mullard Weco valve, fitted with a standard 4-pin base, is the last word in Wireless Valves. It takes but a single dry cell to operate the filament, and a cell of normal size will last for months.

The cost of the valve is 30/- and its life is therefore of great importance compared with that of inexpensive dry cells.

In normal use, the Mullard Weco valve filament will last for 4,000 hours, whilst mechanically it is unbreakable.

It is short and robust in construction and has in no way been attenuated in order to reduce current consumption.

The life of a valve is no longer than that of its filament.

Turn these points over and then order Mullard Weco valves for your set.

Mullard

Adopted by The Mullard Radio Valve Co., Ltd., Batham, S.W. 12

(Dec. 22nd)

LONDON

RECEIVED

DOI: 10.1002/for

DESIGN 17

DECEMBER 1971

10.30.—Close down.

"HULLO, AMERICA!"

Recent Tests and Future Possibilities.

A VASTLY extended field of interest was opened, not only to wireless amateurs who are now numbered by the hundred thousands, but also to all listeners in this country, who number some two millions, by the wireless developments that took place in the last week of November. Communication between America and this country by means of wireless telephony was definitely established in the early hours of Monday, November 26th. It is true that amateurs in this country had previously reported the receipt of American transmissions and we hold records of several instances in America who have received programmes from this country, but for the first time in the history of British broadcasting an organised effort was made by wireless stations in America to

Thrilling Moments!

At 3 a.m. Greenwich time, on the 26th November, a programme was simultaneously broadcast from all stations on 1,345 a.m. Popular American airs were played on the gramophone and piano. "We Have No Beer" was announced over the air. A caller from New York City, who did not only talk of good reception there, but also commented upon the apparently universal character of this broadcast from 1,345 a.m. each station then transmitted the results of the following day told of Cardiff, Newcastle, Birmingham and Glasgow Stations.

In the early hours of the following morning, hundreds of amateurs in Great Britain were tuning intently to the programme being broadcast from some twenty-four different stations.

Philadelphia, New Jersey, to 500 metres of the station of John Wadsworth at Plainfield, New Jersey.

Senator Marconi's Views.

These amateurs were requested to report whatever messages they had received, and arrangements for this were made at the station of Mr. Harold Walker at Weymouth. The result of this request proved to be both harassing and startling to the operators in charge of the Ealing exchange. Trunk calls from all over England, Scotland and Wales were made to such an extent that eventually the Post Office authorities were asked to transfer the calls from the Ealing exchange to the offices of the Wireless World. In addition, telegrams were being received from such far distant places as Cork, in Ireland.

Following upon this, the B.R.C. were fortunate in securing Senator Marconi to broadcast a message of greeting to listeners in America. At 3 a.m. on the 29th November, Senator Marconi made a speech that might well become historical. Speaking from the London Station, he congratulated the radio engineers of America on behalf of the radio engineers of the United Kingdom upon the achievements connected with the tests.

"It is 'true,' he said, 'that in speaking over a distance of 3,000 miles with only a kilowatt or so input to the transmitters, we are working without what an engineer would call an adequate factor of safety; but in showing that it is possible to communicate over so vast a distance with so small a power we are paving the way for future developments which may make a difference to the world's history. You

may remember that when I first tried to signal across the Atlantic by means of wireless telegraphy twenty-two years ago, the signal received were very faint and were hardly reliable.

At the present day the wireless telegraph operates at a distance as reliably as the cable. It is, therefore, not improbable that, in time, the wireless telephone will in the same way do what the cables have never been able to do, that is to link up the two continents by telephone.

A Landmark in History.

I have lately been making a study of the sort of wave lengths which seem to be the disadvantage of broadcasting private messages will be perfectly overcome. It may be possible to send out between America beams of radiation which can be tapped, except at points lying between the two stations. Thus, the ideal of a private international telephone seems on the way to be achieved. Communications between people widely separated in space and in thought, undoubtedly the greatest weapon against the evils of misunderstanding and jealousy, and of any fundamental division over some way towards averting the evils of war. I shall feel that I have not lived in vain.

It appears to me to be not unlikely that these days of international broadcast tests will be considered as a landmark in the history of communication, because, although it is true that the wireless telephone has formerly and the Atlantic never before have a final message been exchanged in the way that we are doing in these series of tests. I have been on your side of the ocean. I have been a word of greeting.

From America by Crystal?

The station WGY Schenectady, N.Y., was the one most successfully heard, and reports were received showing the details of the programme they broadcast.

In addition to Senator Marconi, those who had the privilege of participating in this were Mr. George Carpenter, the famous lawyer, Mr. Robert the Manager Director of the B.R.C. and Captain Ekersley, the Chief Engineer of the B.R.C. All spoke, and, in addition, the programme was augmented by the playing of music on the gramophone and piano. Unfortunately reception of these speeches was marred by several stations in the New York area who failed to keep to the understanding not to broadcast during the time that our programme was being transmitted. This failure to keep to the arrangement resulted in a few stations only receiving satisfactory. Later, cables, however, show that, except for the New York area, reception was good in such distant places as Nova Scotia, Massachusetts, Connecticut, Texas, Iowa and Pennsylvania.

The efforts of radio engineers on both sides of the Atlantic are being directed to provide even the crystal-set user with concerts coming from thousands of miles. The idea was to pick up the American station at a remote place clear from all oscillation troubles, magnify it up to sufficient strength and send it over a Post Office line to the London Station. There it would be transmitted and also distributed to every station in this country, thus enabling even the owners of crystal sets to hear a message from the United States by wireless.

While there is no immediate possibility of this, the tests conducted by Captain Round, Captain Ekersley and Mr. West hold out a hope that this achievement will one day be possible.

Broadcasting The Nightingale.

By Arthur R. Burrows, Director of Programmes.

DURING a broadcast on the 24th of November, the Director of Programmes, Mr. Arthur R. Burrows, was asked by a listener from the "North," the broadcasting of "The Nightingale" from the top of the "North" was more behind that than any other. In Saturday evening, November 24th, A.D. 1923, Captain Ekersley demonstrated to this right of the "North" that he had not "The Nightingale" but he had covered the "North" with a "North" wireless transmission, not only "The Nightingale" but also letters, which can be carried from place to place and renders unnecessary the use of telephone lines between the "North" in which an entertainment is happening and the wireless station broadcast as that an entertainment.

New Year's Feast.

Now in broadcasting success, the "North" is like the opera *La Traviata*, Captain Ekersley and his wireless station have taken right into my hands, just as I wanted them to do. Before the day has ended, the "North" they will find the "North" greater, though, perhaps, the "North" will be the "North."

How many are the "North" to a "North" name? Then and not been for death. The "North" of the "North" have written from the "North" of some "North" for in solitude at evening, yet how many of us in the "North" south can claim to have heard the "North" song? And if we can so claim, what memories we have of the "North" of the "North."

Wandering at Eve.

Captain Ekersley and his wireless station, amidst protests, will change all the "North" summer they will rally to many reputed haunts of the "North" and, if fortunate, will give to half a million homes "The song that oft-times hath charmed magic o'er the land." If unfortunate in their quest we may rely upon P.E. to provide an excellent substitute with reaction (the "North").

But Captain Ekersley's wanderings at eve may be still more extensive. By the autumn of next year, he should know more about the haunts of reptiles, birds and beasts than any living naturalist. We can picture him sitting out on Plumstead Marshes, warmed by his briar pipe, capturing by wireless the croaking chorus of more frogs than passed the mind of Aristophanes. We can visualise these portraits of nature adorned with wireless to the howl of owls, the raving of ravens, the clatter of the chaffinch, the growling of grouse and the wheezing of weasels.

At the Zoo.

We may also hear something of a skylark, and if the Chief Engineer's ultra-sensitive superheterodyne thought-transmitter has passed from the design department to the realm of grim reality, we may even hear a lovesick housefly changing its mind!

Finally, we may spend, in spirit, if not in substance, a night with Captain Ekersley and John Henry at the Zoo, the one looking after the mechanicals and the other looking for the exit, whilst somewhere near the Lion House "sighing" means commence at shades of evening fall.

The Director of Programmes will take his annual holiday about this time.

How Plays Will be Broadcast.

By NIGEL PLAYFAIR (in an Interview).

Mr Nigel Playfair is one of the leading theatrical producers of the day and among the remarkable and successful plays that he has produced may be mentioned 'Poly' and 'The Beggar's Opera.'



MR. NIGEL PLAYFAIR

THEATRICAL

THEATRICAL

THEATRICAL

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THEATRICAL



A Scene from "The Beggar's Opera."



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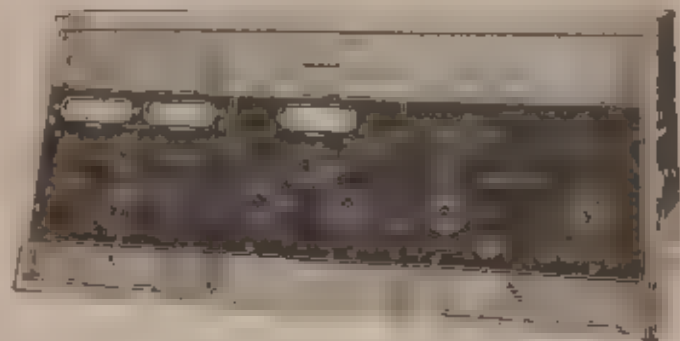
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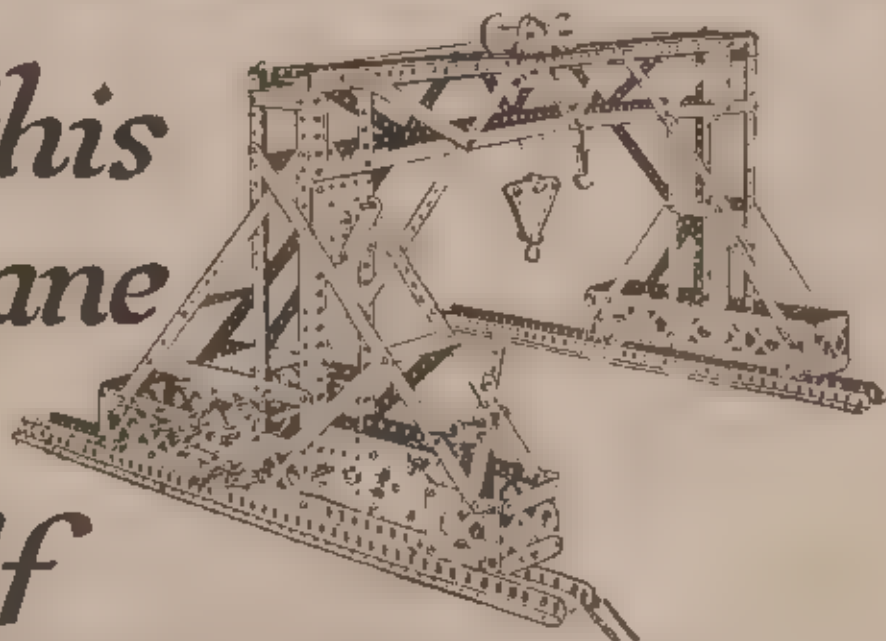
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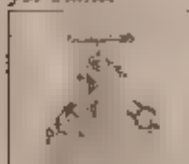
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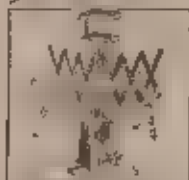
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THE CHILDREN'S CORNER. ALL ABOUT "HOPSCOTCH."

Conducted by UNCLE CARACTACUS.

HELLO, CHILDREN

Some of you who have listened to the London Station will often have heard stories by Uncle Arkham. The other week he told a very interesting one about the ancient game of hopscotch.

I think that you would all like to hear a little about hopscotch, particularly in this cold and miserable weather when everybody wants to jump about to keep warm; so here is the story and the next time you play the game you will know all about it—

Hopscotch.

In some parts of the country the children call the game hop-scotch, in others hop-bed, and I don't know what you may call it, but it is the game in which you score a number of lines on the ground or pavement, and try to pass a stone or piece of tile from one "bed" or compartment to another, taking heed that it does not rest on the dividing line.

It is a very ancient game, and is said to be played on a bigger scale two thousand years ago, the boys of Rome were fond of it, but they made the pattern, or plan, or what ever it ought to be called, much larger than you make it, and rather differently. The lines had openings, so that you could travel your way from beginning to end of the plan without touching one of them: that is, if you played very well. Sometimes the plan was so big as to enclose a man or more. If you went from one end to the other, taking every turn and twist

Patterns in Churches.

A very curious thing happened in some of the churches where Christian people met. On the floor the builders drew a plan just like that which they used to draw on the pavement or on the level of a field. In time the reason why the patterns were made on the church floor was forgotten, and it came to be fancied that they had something to do with the temple of Jerusalem. So, in the time of the Crusades, some people who could not afford to go to the Holy Land, to see the temple there, used to walk in and out, threading their way through the plan on the church floor, thinking that it would do good to their souls. They did so in the cathedral at Rheims in the thirteenth century. How strange that seems to us!

Now all the games children play in various countries are imitations of something which children have seen their elders do. Boys fly kites because they saw their fathers and mothers used to fly kites in early times, and trouble away on the wings of the wind, and, indeed, men

still do in China and Japan to this day. After they have got their kite well up in the sky they cut the string and let the kite float away, believing that it will carry off any bad luck which may be threatening them.

What was it that the Romans were imitating with their queer pattern on the ground? I believe they were keeping up a play which began in ancient Egypt, where there was a tremendous building underground, halls, vaults, passages, going up and down and round about, one of the most wonderful works ever made by man. In that labyrinth men used to walk in the dark, trying to find their way from end to end of it. They supposed that after death, one had to go down into a world below the surface of the earth, and wander through there in rough vaults and tunnels, avoiding pits and precipices, climbing steep stairways, going



THE CHILDREN'S HOUR.

[This photograph, sent by Mr. Arthur Dunn, "Asbestos," 31, Church Road, Willesden, N.W., was awarded second prize in the B.B.C.'s recent Brighter Britain Competition.]

down into deep caverns, fighting monsters, or escaping from them. This was believed to be the way in which men suffered for the sins they had committed during this life.

If at length they found and fought their way to the light, they were forgiven, and would be made happy. The labyrinth which the Egyptian priests had made was a sort of copy of the dark under-world. It was believed that one helped a departed friend to get through the labyrinth of the other world by going through the labyrinth himself.

So the Egyptian boys and girls played at threading the labyrinth, making a plan or pattern of it on the ground. From Egypt the play went to Rome, and Roman boys and girls whose fathers were in command of camps and cities in this country set the fashion to British

boys and girls, and so at last we come to hopscotch as it is played to-day.

Now I have another interesting story about sheep dogs from Uncle Mung.

Wonderful Highland Shepherd Dogs.

All Scotch children know that the islands of Scotland are devoted, more or less, to sheep farming, but I wonder if you have ever thought of the shepherd's faithful friend, who helps him to tend the flocks?

Thousands of sheep graze on the moors the long spring and summer months, and furnish the world with immense quantities of wool of the finest quality. Naturally, the work of tending these flocks in such wild and stormy districts is extremely difficult. It would, in fact, be impossible were it not for the devotion and untiring zeal of the shepherd's very best friend, the collie dog.

I could relate to you numerous stories of the bravery and sagacity of the collie, but I shall confine myself to one which is outstanding.

During one wild, stormy night on the mountains, as the result of a very heavy snowstorm, a large flock of sheep became separated into two divisions, and while the shepherd, with his faithful dog, were tending one portion of the flock, the other frightened party wandered away among the hills. The snow fell heavily and in a short time covered the earth with a white mantle two feet thick. In spite of this, however, the shepherd's dog, which had been sent off by its master to search for the lost ones, kept up his search all through the night, and at last, at dawn, he brought them back.

It was then all tired out by its desperate exertions, but it showed by its manner that it had something to communicate to its master.

A warm breakfast was given to the poor creature, and then the shepherd prepared to start out with the animal in search of the sheep. After tramping through the deep snow for a long time the dog suddenly came to a halt in a small glen, where the snow had drifted in all night. Looking up at its master for a moment, it then began to throw up the snow with its front paws, making a peculiar whining noise at the same time. The shepherd at first did not understand the meaning of the dog. Then it dawned upon him that the sheep might be buried beneath the snow where he stood, and the dog was trying to acquaint him with the fact.

Home at Last.

A few minutes' work revealed to him the form of one of his sheep lying quietly on the ground, with a mantle of snow spread over it. On further examination, he found that the glen was full of the sheep, which had fled into the small enclosure to escape the terror of the storm, and had been huddled several feet deep in the snow. Fortunately the storm had not been a very cold one and the sheep could not have frozen to death, although they appeared stiff and lifeless. Soon after being exposed to the air, they showed signs of recovery, and before the second night closed in, the greater part of the lost sheep were led home to a place of safety.

Your affectionate uncle, Mung.

Those are all the stories this week, and I hope you will like them. Good bye. CARACTACUS.

Wireless Wisdom.

"We are putting the interests of self before the duty to the whole."—REV. F. O. T. HAWKES.

"Try to live as if you had no body and you will be a poor anemic caricature of man or woman."—THE VERY REV. THE DEAN OF MANSFELDER.

"The core of the world is love."—REV. F. HALLS.

"What the public wants it will have."—ARCHIBALD HADDOCK.

"It is very easy to be a pessimist and one-sided in passing judgment."—REV. ARCHIBALD REITH, M.A.

"We cannot help ourselves by helping others in misfortune."—DR. S. HENNING BELFRAGE.

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SUNDAY DECEMBER 16th

LONDON, 3.30-8.0. Organ Recital relayed from the Armistice Hall, S.E. in other Stations.
M.A.C. 4. 3.30. Concert 3.30 to 4.30.
Bournemouth, 3.30. R.A.F. Band. 3.30 to 4.30.

MONDAY, DECEMBER 17th.

LONDON, 11. Request Programme. 5.30 to 6.30.
Bournemouth, 3.30. R.A.F. Band. 3.30 to 4.30.
CARDIFF 7.30. R.A.F. Band.

TUESDAY DECEMBER 18th

LONDON, 3.45. Daily Record, the well-known Violinist.
Bournemouth, 3.30. R.A.F. Band.
Bournemouth, 3.30. R.A.F. Band.

WEDNESDAY, DECEMBER 19th

MANCHESTER, 7.45. Symphony Concert No. 2.
GLASGOW, 7.30. R.A.F. Band.
ABERDEEN, 7.30. A Christmas Carol.

THURSDAY DECEMBER 20th

LONDON, 7.30. Gramophone Concert Band. 5.30 to 6.30.
BIRMINGHAM, 7.30. The Bohemian Girl.
ABERDEEN, 7.30. R.A.F. Band.

FRIDAY, DECEMBER 21st

MANCHESTER, 11. The Butterfly on the Wheel (E. C. Hornum and Francis Nelson).
Bournemouth, 3.30. "One Hundred Years Ago" an Old-fashioned Christmas Programme.
ABERDEEN, 7.30. A Night of Scotch Music.

SATURDAY DECEMBER 22nd

BIRMINGHAM, 7.15. R.A.F. Band.
GLASGOW, 7.30. A Christmas Carol.
GLASGOW, 7.30. 55C's Christmas Pudding.

Why Does a Cat Purr?

(Continued from page 411)

He was rehearsing the happiest possible experience in a wild cat's life, when it had stalked and killed some large creature and was drinking its blood. Pass on the heart drug may never have killed anything bigger than a mouse, but the old instinct still works.

We are just as ignorant as the cat about the reasons why we do certain things to show pleasure or goodwill. Why do we smile at a friend and frown at an enemy? Why not frown for friendliness and smile in anger? Why do our men merely shake hands to express goodwill, whereas our women and children and foreign men of many nations kiss each other?

For the meaning of all these things, as well as the tail-wagging of the dog, the purring of the cat, and our own hair standing on end when we are badly frightened, we must go back to the habits of our ancestors of long ago.

The smile and the frown are the oldest as well as the most universal means of expressing the feeling of one human being towards another. They go back to the time when our remote ancestors were four-legged animals which had not learned to use any other weapons than their hands and teeth.

Watch two angry monkeys quarrelling and see how quickly they exchange vicious snarls at each other's faces: then you understand why our ancestors, like the great apes, had heavy brows overhanging their eyes to protect them, and why we still instinctively increase this protection to the eyes by frowning when we are in the mood for quarrelling.

There was, of course, a more intimate and convincing proof of mutual goodwill: because to put your mouth with lips gently closed within reach of a bite was the greatest token of confidence which one animal could possibly show to another; but the handshake is of later origin. It dates from the time when our ancestors had learned to use weapons: and to offer your unarmed right hand was a supreme proof of goodwill, because it put you at his mercy.

"Highbrows" and "Lowbrows."

A Frank Discussion, by Percy A. Scholes.

If by Highbrow you mean a person of conscious superiority, I am with you in wishing to "down" him! If by Lowbrow you mean an inferior person who only likes the cheapest rubbish, I hope you're with me in wanting to "down" him too!

There are Highbrows in that sense: they go to certain concerts because they think it's the thing to do and don't enjoy the music any more than the frankest Lowbrows. But there aren't many such people. I believe, and, at any rate, they don't come into consideration when we are discussing broadcasting, because the public doesn't see them with their head-phones or loud-speaker, so they can't swank. That's why the wireless audience probably the best in the world.

There are Lowbrows in the sense just mentioned. Most probably they will always remain Lowbrows, for they haven't wit enough to recognise the difference between the mainly true and the musically untrue, the musically dignified and the musically vulgar.

They Have Common Ground.

But in this article I'm not writing about either the *Swanking Highbrows* or the *Half-witted Lowbrows*. I am writing about who mostly loves a good Symphony, on the one hand, and the man who honestly prefers old Ragtime, on the other.

Now I want to point out (what is often forgotten) that these two people have really quite a lot of common ground!

For instance, as a rule they both love Gilbert and Sullivan. They both love "Handel's 'Water Lilies'." They both love good light French comedy music. They both love the first part of Beethoven's (so-called) "Moonlight Sonata." They both love Grieg's "Peer Gynt Suite." They both love Tchaikovsky's "Nutcracker" Suite. They both love the "B. D. and the Waltz." They both love certain airs from Italian operas. They both love the "Bridal March" from *Lohengrin*.

Nearly all the things I have mentioned are played frequently at the music-halls and all of them are regularly to be heard at the picture palaces, so they are undoubtedly "popular." I could make a much longer list if I wished, but these few examples are, perhaps, sufficient.

Then What's the Difference?

Now if the Lowbrows like some good music, why don't they like all good music? And if the Highbrows like some light music, why don't they like all light music?

The answer is this: the Lowbrows like good music if it's also light, and the Highbrows like light music if it's also good.

But if you give the Lowbrows good music that is not light they don't understand it. And if you give the Highbrows light music that isn't good they're bored.

A Personal Confession.

I suppose I'm a pretty typical "Highbrow," and yet at ten o'clock I sometimes put on my head-phones and if there's a bit of good dance music (even a good "rag" or "jazz") going, I listen to it for a quarter of an hour with great pleasure. I went to a most thoroughly Highbrow concert the other day (the concert at the Aeolian Hall of music by the young Modern French school), and the only music I enjoyed was that of some "Ballet" beautifully played on the piano. And as I came out, I met one of the greatest symphonic composers of the world, and he said, "What a rotten concert—those

Blues' were the only thing worth hearing!"

A Matter of Patience.

It really comes to this. That composer and I, as "Highbrows," can enjoy a bit of good light music that makes no demand on us, and can do just as well as any avowed "Lowbrow." But if, instead of good light music, they give us bad light music, we turn up our noses at it, and that is what the Lowbrow often does not do. Moreover, if instead of good light music they give us good heavy music (if we may call it such), instead of throwing up our hands in despair and saying, "Oh, that's not for me!" we listen with patience, and try to find out whether, after all, there isn't something in it.

Literary Lowbrows.

Lowbrows in music are like Lowbrows in literature. There are thousands of people who never read anything beyond a penny daily or a twopenny weekly or a simply-written novel, because to read anything beyond these would tax their brains.

And though they have no belief in taxing them—on they get outside the door of their newspaper office! Life to them is a matter of (a) Business, (b) Amusement. Life to us Highbrows is a matter of Business and Amusement too, but we extend that latter term, and don't mind occasionally applying our minds to our own entertainment as well as to the task of earning our living.

It Pays to Become a Highbrow!

We think it pays us to do this. We believe we live a fuller and more interesting life. It is true, youth, have taken us a little effort to learn to enjoy a Shakespeare play, but having made the effort we came at last to find Shakespeare a solid joy added to our life. It is true we have taken us a little effort to learn to follow a Beethoven Symphony, but having done so we find that we possess something that is as a pleasure worth ten times the effort.

A Pardonable Error.

I don't blame the Lowbrow too much for his lack of interest in the sort of music that needs listening to with brains. I know that it is not altogether his fault. For one thing, until, first, the Gramophone, and, second, Broadcasting, came into existence the opportunities of hearing the higher kinds of music were few. Many people don't enjoy a Symphony in A, or a "Sonata in B Flat," or a "Concerto in C Sharp," because they hardly know what those cold, unattractive names imply.

To explain some of these terms, and the musical facts they represent, is the purpose of my writing week by week in *The Radio Times*. I suggest that when a Monday "S.R." concert of "Classical" music is to be given the intelligent Lowbrow should read my article on Friday, Saturday or Sunday, and then on Monday listen to the concert, item by item, with the article in front of him. He will not at once jump right into a condition of advanced "Highbrowism," but I believe that bit by bit, he will find himself progressing until music that is at present frankly beyond his capacity of understanding will become to him comparatively simple.

The enjoyment of Highbrow music once gained is a lifetime's possession. I know lots of people who once enjoyed only Lowbrow stuff, and now enjoy the Highbrow too, but I have never in my life met a man or woman who once liked the Highbrow stuff and now likes only the Lowbrow. Have you?

Letters From Listeners.

(All letters to the Editor to be acknowledged must first be sent to the Editor and address of the Editor: Anonymous contributions are not considered.)

Wireless and Health.

DEAR SIR,—In reply to the letter from F. Lloyd, under the heading, "Does Listening Promote Health?" I should like to relate the experience of my son, who, since we have had a wireless set has become much brighter, and says it seems as if he is in a new world directly he puts on the 'phones.

Wireless is such a source of pleasure to him, and also of attraction, that he says something seems to draw him towards the set, and he is never tired of listening. The greatest invention ever given to mankind has already proved itself to be of the greatest educational value to my boy.

We think that listening to music helps one to appreciate a beautiful piece much more than if one heard it at a concert, because one has to listen to it much more intently over the radio than one has at an entertainment. Although not of a mechanical turn of mind, my son feels he would like to construct a set himself, so great is his interest in wireless telephony.

Congratulations to the B.B.C. on their transmission of *Faust* and *La Traviata* from the "Old Vic." without the aid of a land line. My son said it was the clearest reception of an opera he had yet heard, and he enjoyed it immensely.

Yours faithfully,

London, S.W. (Mrs.) M. E. R. B.

[This letter is typical of many we have received on the question of wireless and health.]

Listening versus Reading.

SIR,—As a regular listener, I observed with more than ordinary interest Viscount Bura

ham's reference to broadcasting as an educational medium (in your issue of November 23rd).

The efficacy of learning by listening as against reading is a matter that has caused me much thought for some time past, because I have felt that while valuable educational topics are broadcast, the average listener does not grasp the subject matter so readily and thoroughly as by the old method of "swatting" over a book.

As a student of psychology for nearly sixteen years, the study of this important subject has made a profound impression upon my way of thinking in regard to the best ways and means of education: (1) The filling in of useful knowledge; (2) its retention; (3) its application. and I am strongly of opinion that while many who hear educational topics over radio would not take the trouble to acquire such useful information by other means, its value as an educational channel cannot supplant the old-fashioned method of reading and digesting.

In penning my thoughts, I do so not in any way to disparage the broadcasting of these interesting weekly "talks," as I believe that wireless holds wonderful possibilities as an educational medium.

Yours faithfully,

Birmingham.

'COLVINS'

[We do not regard our educational programme as in any way competitive with the recognized methods of teaching or instruction. On the contrary, it is regarded as a new medium of education, and the expert assistance we have received from teachers and others is greatly appreciated.]

Facts About "John Peel."

DEAR SIR,—Under the title "The Epic of the Chase," the story of John Peel was recently published in your paper. As a Cumbrian, it was interesting to me to read this, but my pleasure was tinged with regret, as your contributor has made some statements which show that he probably obtained his information at second-hand. He says, for instance: "There was not a 'top' betwixt Bow Fell and Caw Fell he had not been over." Now, Bow Fell and Scafell are neighbouring hills on the south-western boundary of Cumberland and Westmorland, and far removed from the scene of Peel's prowess.

"The famous song was written by John Woodcock Graves about the year 1830." As a matter of fact, it was written in the winter of 1832.

Further, in the last verse of the song, second line, "He lived at Troutbeck once on a day," is incorrect. John Peel never lived at Troutbeck.

There are two Troutbecks in the county—Troutbeck on the old C. R. and P. Railway. Troutbeck for Ullawater, and the other Troutbeck Windermere.

John Peel was born at Park End, Caldbeck, but the exact date of his birth is not known. The date of his baptism is shown in the parish church register as 24th September, 1777. He died at Rathwaite, in the neighbouring township, on the 13th November, 1854, aged seventy-nine.

"D'ye ken John Peel?" is not only "The Marseillaise" of the hunting field, but of all our kindred associations, and also of Cumbrians and Westmorlanders wherever gathered together, at home or overseas. We are naturally jealous that anything historical relative to our homeland should be stated accurately.

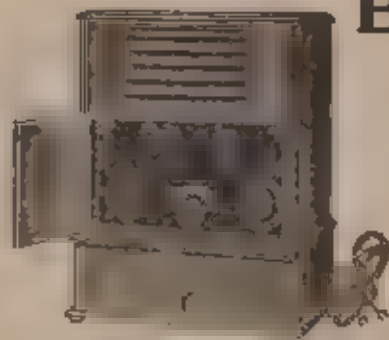
Yours respectfully,

J. MALLINSON

(Cumberland and Westmorland Association, Glasgow).



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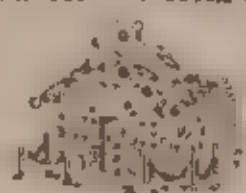
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Other People's Opinions.

BRITISH ENTERPRISE

T

IF PARLIAMENT WERE BROADCAST

There is no doubt that the present situation is on the dull side. These criticisms would be increased if Parliament were

In this manner one remained in the story of San Lino, who was asked his opinion after joining his last visit to the use of Communism. He replied the law came at it as all right, but it would go better with a name. *The New York World*

TREAT YOUR LOUD SPEAKER WELL.

A LOT OF SPEAKERS will work as sweetly as telephones on a circuit set if you treat it kindly and love it well. By the former I mean I mean do not overload it and by the latter, use it extra but correct for revision. It is

A WEIRD PROSPECT

[illegible]

OUR "READY MADE" AGE

It is well worth while to take a pleasure in of-
fering to get under what is the true
attraction of the wireless in his or its reception
and in a large proportion of the answers would
lead to the joy of making a piece of apparatus
work. This pride of achievement may
in a few instances, be augmented by the pleasure
of saving a few shillings compared with the
price of a shop-made set, but we prefer to think
that the home-built set is a species of result
from the gramophone and other "mass
manufacture" which are the products of the
very "ready-made" age. The Wireless World

A Tune that Made the World Sing.

[illegible]

Wonderful Effect.

But I don't like to say that I have
learned to love it. I have only
learned to tolerate it. I have only
learned to live with it. I have only
learned to accept it. I have only
learned to make the best of it.

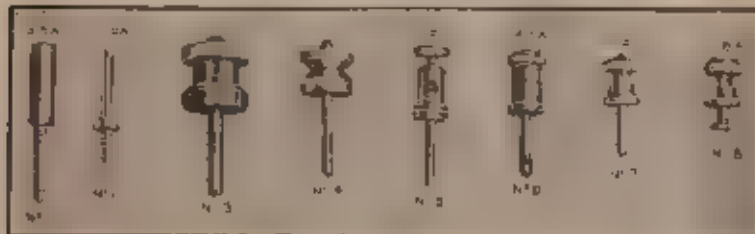
People flocked during the whole day to the house where the great song was composed. I was very glad to see the bottom of it. It was copied a dollar an even and a good song sung in such a good hearted way. I was with wonder to see it in the air. I was with his own. Many things of his reached to me that I thought of in my heart away. The poem as it is always printed and sung to-day is the one of which I am proud. It was written in the same year, 1912, but was more the later by Louis Johnson. I am glad where our own National Anthem is improved, there are few Frenchmen who could be trusted to sing the great song right through!

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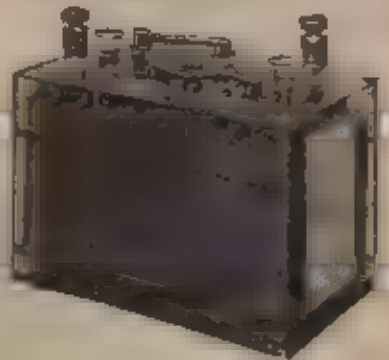
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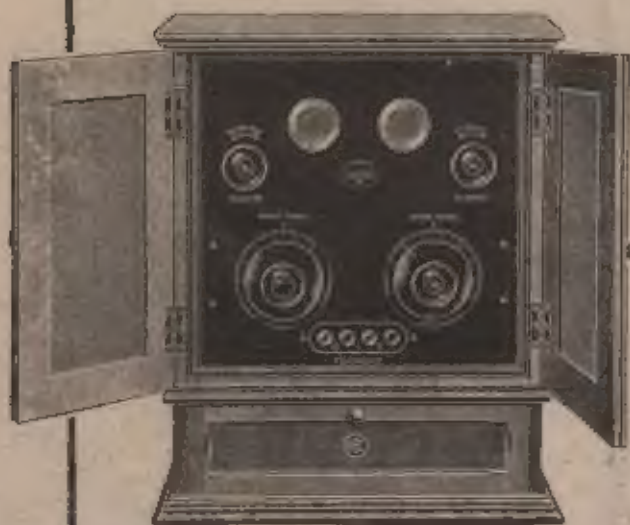
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